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NOTABLE PAINTINGS BY MODERN MASTERS

1922

THE PRIVATE COLLECTION  
OF  
MR. ALEXANDER R. PEACOCK  
OF PITTSBURGH

AMERICAN ART ASSOCIATION, MANAGERS  
MADISON SQUARE SOUTH  
NEW YORK





# HIGH PRICES RULE AT PEACOCK SALE

## Forty-Four Paintings Bring \$139,725 at the American Art Association's First Picture Auction of the Season

Prices surprisingly high were obtained at the American Art Association's first picture auction of the season at the Plaza Hotel, on Tuesday evening, when a total of \$139,725 was realized for the forty-four paintings in the Alexander R. Peacock collection.

Most of the works were Barbizon. Eleven canvases, or exactly one-fourth of the total were bought by Scott & Fowles, the art firm that was largely instrumental in forming the collection for Mr. Peacock.

A complete record of the sale is as follows:

1—"A Canal Scene in Venice," Martin Rico; John A. Hoagland.....	\$ 800.00
2—"Coast of Zeeland," J. H. Weissenbruch; Scott & Fowles.....	1,300.00
3—"Glencoe," J. M. W. Turner; Scott & Fowles.....	500.00
4—"The Cavaliers," F. Domingo y Martinez; J. Aron.....	300.00
5—"The Chief," A. Schreyer; I. A. Ballantine.....	1,100.00
6—"The Golden Hour," A. H. Wyant; Scott & Fowles.....	2,900.00
7—"Summer: Sunshine and Shadow," George Inness; Scott & Fowles.....	2,000.00
8—"Light Triumphant," George Inness; Scott & Fowles.....	1,800.00
9—"The Grand Canal, Venice," F. F. Ziem; Miss R. H. Lorenz, agent....	1,400.00
10—"The Path," J. C. Cazin; George P. Tweed.....	850.00
11—"The Basin at Havre," E. Boudin; Scott & Fowles.....	550.00
12—"Harrison: Evening," H. J. Harpignies; Mrs. Gustave Lindenney....	750.00
13—"Tete Rouge," J. J. Henner; E. F. Albee.....	2,000.00
14—"A Cottage Madonna," J. Israels; Emil Winters.....	2,100.00
15—"A French Farm: Evening Glow," J. C. Cazin; Emil Winters.....	5,700.00
16—"A Bit of Amsterdam," Jacob Maris; Scott & Fowles.....	3,100.00
17—"Marine: Evening," Jules Dupre; J. Aron.....	900.00
18—"The Mushroom Gatherers," J. B. C. Corot; Arlington Galleries.....	3,800.00
19—"Bergère aupres d'une Saule sur le Bord d'une Rivière," J. B. C. Corot; Scott & Fowles.....	8,600.00
20—"In the Forest of Fontainebleau," N. V. Diaz; Scott & Fowles.....	2,100.00
21—"Landscape and Sheep," C. E. Jacques; Mrs. M. H. Dodge.....	4,100.00
22—"A Lee Shore," Jacob Maris; W. W. Seaman, agent.....	3,300.00
23—"The Pool at Harrison," H. J. Harpignies; Emil Winters.....	1,700.00
24—"A River in France," Frits Thaulow; Otto Bernet, agent.....	1,400.00
25—"Evening Glow," J. C. Cazin; W. W. Seaman, agent.....	7,500.00
26—"Spring Plowing," Rosa Bonheur; Miss R. H. Lorenz, agent.....	4,000.00
27—"Road to the Village," Alfred East; J. J. Gillespie & Co.....	750.00
28—"Landscape with Cattle and Sheep," E. A. Poole; Winthrop Taylor.....	650.00
29—"In the Harlem Meadows," C. Westerbeek; Otto Bernet, agent.....	375.00
30—"The Young Shepherdess," C. E. Jacques; Arlington Galleries.....	3,300.00
31—"On the Marne," C. F. Daubigny;	

Scott & Fowles.....	15,000.00
32—"The Forest Pasture," C. E. Jacques; F. H. Brunell.....	6,100.00
33—"The Gossips," J. C. Bail; W. W. Seaman, agent.....	2,600.00
34—"Napoleon in Russia," J. V. Chelminski; A. Ruder, agent.....	1,050.00
35—"The King of Rome," J. C. Vibert; Dr. E. Cadgene.....	5,100.00
36—"Bedouins on the March: Evening," A. Schreyer; Arlington Galleries.....	4,000.00
37—"The Harvesters' Mid-Day Meal," L. A. L'hermitte; John Levy.....	5,700.00
38—"The Tow Path," A. Mauve; Sir Joseph Duveen.....	8,000.00
39—"Pasturage," E. Van Marcke; Scott & Fowles.....	6,100.00
40—"Fete Day: Venice," F. F. Ziem; Gray Crag.....	6,000.00
41—"Homeless," Thomas Faed; F. H. Brunell.....	3,000.00
42—"French Fisher Girl," Ridgeway Knight; D. A. Gillespie.....	1,100.00
43—"The Mother," W. A. Bouguereau; E. F. Albee.....	3,050.00
44—"A Spate in the Highlands," Peter Graham; Mrs. M. H. Dodge.....	3,300.00



ON FREE PUBLIC VIEW  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK

BEGINNING WEDNESDAY, JANUARY 4<sup>TH</sup>, 1922  
AND CONTINUING UNTIL THE DATE OF SALE  
FROM 9 A. M. UNTIL 6 P. M.

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NOTABLE PAINTINGS  
BY  
THE BARBIZON AND OTHER MODERN  
MASTERS

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TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
BY ORDER OF THE OWNER  
ON THE EVENING OF TUESDAY, JANUARY 10<sup>TH</sup>  
BEGINNING AT 8.30 O'CLOCK  
IN THE GRAND BALLROOM OF THE PLAZA  
FIFTH AVENUE, 58<sup>TH</sup> TO 59<sup>TH</sup> STREET

1922  
Jan. 10  
Re Amp

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ILLUSTRATED CATALOGUE  
OF  
**NOTABLE PAINTINGS**

BY  
MASTERS OF THE BARBIZON, MODERN FRENCH  
AND CONTEMPORANEOUS SCHOOLS

THE PRIVATE COLLECTION OF  
**MR. ALEXANDER R. PEACOCK**  
OF PITTSBURGH

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
BY DIRECTION OF THE OWNER  
ON TUESDAY EVENING, JANUARY 10<sup>TH</sup>, 1922  
IN THE  
**GRAND BALLROOM OF THE HOTEL PLAZA**

THE SALE TO BE CONDUCTED BY  
MR. THOMAS E. KIRBY  
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE  
**AMERICAN ART ASSOCIATION, MANAGERS**  
NEW YORK CITY



THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY



## CONDITIONS OF SALE

I. **Rejection of bids:** Any bid which is not commensurate with the value of the article offered or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

II. **The buyer:** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. **Identification and part payment by buyer:** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

Payment at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

IV. **Risk after purchase:** Title passes upon the fall of the auctioneer's hammer and thereafter neither the consignor nor the Association is responsible for the loss or any damage to any article occasioned by theft, fire, breakage or any other cause.

V. **Delivery of purchases:** Delivery of *any* purchases will be made only upon payment of the total amount due for *all* purchases at the sale.

Deliveries will be made at the place of sale or at the storage warehouse to which purchases may have been removed.

Deliveries at the American Art Galleries will be made only between the hours of 9 A. M. and 1 P. M. on sales' days and on other days—except holidays, when no deliveries will be made—between the hours of 9 A. M. and 5 P. M.

Deliveries at places of sale other than the American Art Galleries will be made only during the forenoon following the day of sale unless by special notice or arrangement to the contrary.

Deliveries at the storage warehouse to which goods may have been sent will be made on any day other than holidays between the hours of 9 and 5.

Deliveries of any purchases of small articles likely to be lost or mislaid may be made at the discretion of the auctioneer during the session of the sale at which they were sold.

**VI. Storage in default of prompt payment and calling for goods:** Articles not paid for in full and either not called for by the purchaser or delivered upon his or her order by noon of the day following that of the sale will be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

**NOTE:** The Limited space of the Delivery Rooms of the Association makes the above requirements necessary, and it is not alone for the benefit of the Association, but also for that of its patrons, whose goods otherwise would have to be so crowded as to be subject to damage and loss.

**VII. Shipping:** Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

**VIII: Guaranty:** The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

IX. **Buying on order:** Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale *except* that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale and the purchase money will be refunded if the lot in any manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

**Priced Catalogues:** Priced copies of the catalogue or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

New York City.





# CATALOGUE

# EVENING SALE

TUESDAY, JANUARY 10, 1922

IN THE GRAND BALLROOM OF

THE PLAZA HOTEL

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING AT 8.30 O'CLOCK



THE AMERICAN ART ASSOCIATION

MANAGERS

SALE IN THE GRAND BALLROOM OF THE PLAZA HOTEL

NOTABLE PAINTINGS

The Private Collection of

Mr. Alexander R. Peacock of Pittsburgh

Evening of Tuesday, January 10, 1922

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

*Purchaser's Name* \_\_\_\_\_

*Address in Full* \_\_\_\_\_

*Amount of Deposit* \_\_\_\_\_





## MARTIN RICO

SPANISH: *Before 1850—1908*

### 1—A CANAL SCENE IN VENICE

*Height, 28½ inches; width, 18 inches*

THE arch of a bridge with ornamental iron railing over a canal appears in the center of the picture with buildings on either side, those at left in shadow, those at right in sunshine. The green foliage of vines and bushes forms an agreeable contrast to the architecture and pedestrians and idlers on the bridge animate the scene. In the water are some gondolas and a duck swimming.

*Signed at the right, on the wall: RICO.*

*Purchased from Messrs. Scott & Fowles, New York.*





J. H. WEISSENBRUCH

DUTCH: 1824—1903

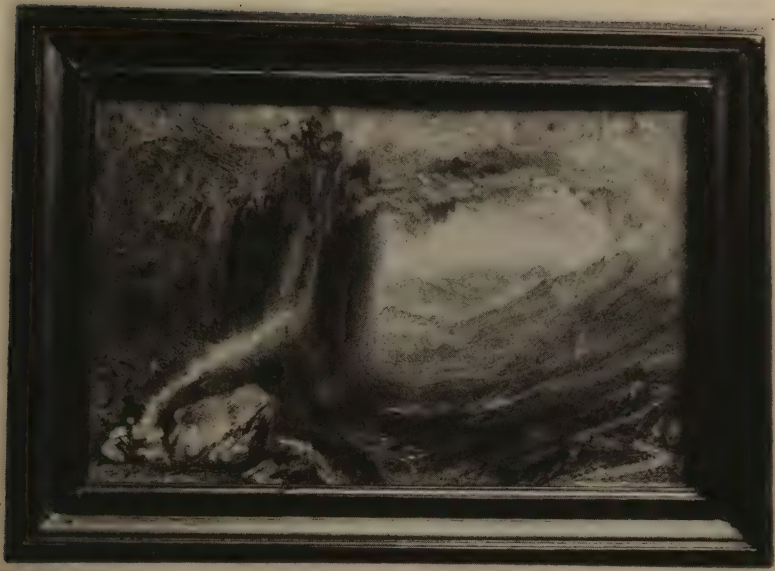
2—*COAST OF ZEELAND*

*Height, 13 inches; length, 19 inches*

A FINE mid-day sky in the Netherlands with large masses of clouds, gray and white, leaving a few spaces of blue in contrast, is the dominating feature of this pleasing marine. On a foreground beach of gray sand is a fishing vessel and on the strip of sea in the distance is a white sail.

*Signed at the lower right: J. H. WEISSENBRUCH.*

*Purchased from Messrs. Scott & Fowles, New York.*



JOSEPH MALLORD WILLIAM TURNER, R.A.

BRITISH: 1775—1851

3—*GLENCOE*

(Water Color)

*Height, 4 inches; length, 6 inches.*

A MYSTIC landscape composition showing a deep valley with high rocky cliffs at left and slopes on the right, while in the distance is a range of peaked hills. In the left foreground are two figures, one, a woman in a white gown warming her hands at a bonfire burning at the side of a huge boulder.

*Purchased from Messrs. Scott & Fowles, New York.*



## FRANCISCO DOMINGO Y MARQUEZ

SPANISH: 1842—

### 4—*THE CAVALIERS*

(Panel)

*Height, 5½ inches; length, 6¼ inches*

Two men in Louis XIII costume mounted, one on a gray the other on a bay horse, with a pair of hounds trotting along beside them, are riding on a country road. At right, a tile-roofed cottage and beyond, fields and hills. Autumn tints in the landscape and sky of gray clouds.

*Signed at the lower right: F. DOMINGO.*

*On back of panel a red wax seal of the painter's initials in monogram.*

*Purchased from Messrs. M. Knoedler & Co., New York.*





## ADOLF SCHREYER

GERMAN: 1828—1899

### 5—*THE CHIEF*

*Height, 15 inches; length, 18½ inches*

AN ARAB chieftain, riding a light-colored sorrel steed and heading to the left in the picture, wears a white bernouse and turns in the saddle to look backward so that his face is in front view. The horse carries handsome trappings and a mounted follower is seen at the right. Setting of landscape with sky of deep blue.

*Signed at the lower right: AD. SCHREYER.*

*Purchased from Messrs. M. Knoedler & Co., New York.*

ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

6—*THE GOLDEN HOUR*

*Height, 16 inches; width, 12 inches*

A GRAY autumnal landscape of fine tonality with a little stream, saplings and bushes at the edge of a wood in the foreground. Faintly discernible, in the middle distance, through the atmospheric haze runs a river and beyond are hills. The sky, partly cloudy with suggestions of qualified blue, completes a picture notable for its harmonious effect.

*Signed at the lower right: A. H. WYANT.*

*Purchased from Messrs. Scott & Fowles, New York.*



GEORGE INNESS, N.A.

AMERICAN: 1825—1894

7—*SUMMER: SUNSHINE AND SHADOW*

*Height, 12 inches; length, 18 inches*

NEAR a group of trees, at the right, in a foreground of green pastures partly in shadow, a herd of cows is resting. Sunshine illumines the foliage above and defines the well-drawn branches. In the left middle distance, where there are other green trees, a load of hay is seen on its way to the barn. The summer sky shows ridges of clouds near the horizon and modified blue above. A representative example of the middle period of the celebrated landscape painter.

*Signed at the lower left, INNESS, and dated 1867.*

*From the collection of the late Rev. Henry Ward Beecher, who obtained the picture direct from the artist.*

*Purchased from Messrs. Scott & Fowles, New York.*





GEORGE INNESS, N.A.

AMERICAN: 1825—1894

8—*LIGHT TRIUMPHANT*

*Height, 12 inches; length, 18 inches*

THE outskirts of a farm with a field, a pond and a seated figure in the foreground and farm buildings and groups of trees crossing the middle distance. Over all is a sunset sky with delicate warm yellow tints suffusing the clouds. The picture in general effect presents a unity of all the elements in a harmony of restrained color.

*Signed at the lower right, G. INNESS, and dated 1862.*

*From the collection of the late Rev. Henry Ward Beecher, who obtained the picture direct from the artist.*

*Purchased from Messrs. Scott & Fowles, New York.*



FÉLIX FRANÇOIS ZIEM

FRENCH: 1821—1911

9—*THE GRAND CANAL, VENICE*

(Panel)

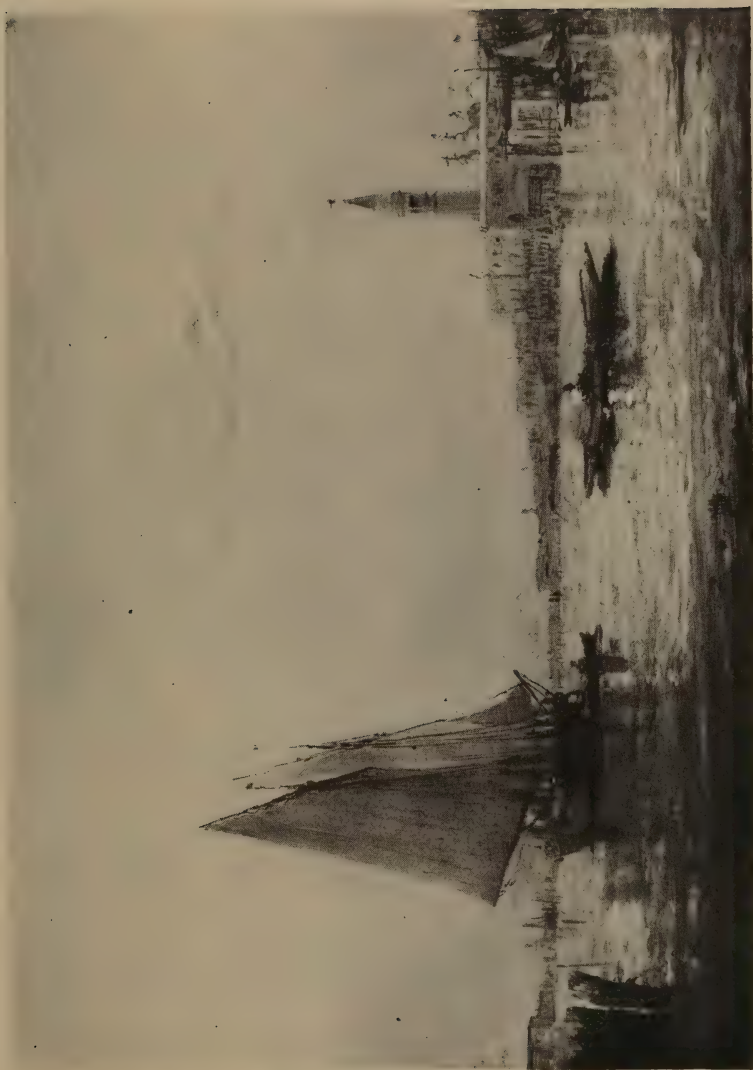
*Height, 11 inches; length, 15½ inches*

THE blue waters of the Grand Canal under a brilliant summer sky fill the lower portion of the picture, with a sailing vessel appearing at the left and a fisherman's rowboat in the right center. In the middle distance are the Doge's Palace and the Campanile, while farther away are other buildings lining the canal.

*Signed at the lower left: ZIEM.*

*Purchased from Messrs. Scott & Fowles, New York.*





JEAN CHARLES CAZIN

FRENCH: 1841—1901

10—*THE PATH THROUGH THE FIELDS*

*Height, 18½ inches; width, 15¼ inches*

A FOREGROUND of green grass and herbage and a shrubbery covered hillock, at the right; fields growing various crops stretching across the sloping middle distance; rising ground beyond, meeting a sky of summer blue. These are the simple elements that combine in forming a characteristic example.

*Signed at the lower left: J. C. CAZIN.*

*Purchased from Messrs. Arthur Tooth & Sons.*



EUGÈNE BOUDIN

FRENCH: 1824—1898

11—*THE BASIN AT HÂVRE*

(Panel)

*Height, 14½ inches; length, 18¼ inches*

IN one of the numerous basins of the Havre docks vessels of divers sorts are shown anchored at the quays which, lined with buildings, are depicted at right, at left and facing the spectator. In the foreground the smooth waters, on which are some busy rowboats, reflect a sky of pearly gray with notes of misty blue.

*Signed at lower left: E. BOUDIN, and dated '89.*

*Purchased from Messrs. Arthur Tooth & Sons.*





## HENRI JOSEPH HARPIGNIES

FRENCH: 1819—1916

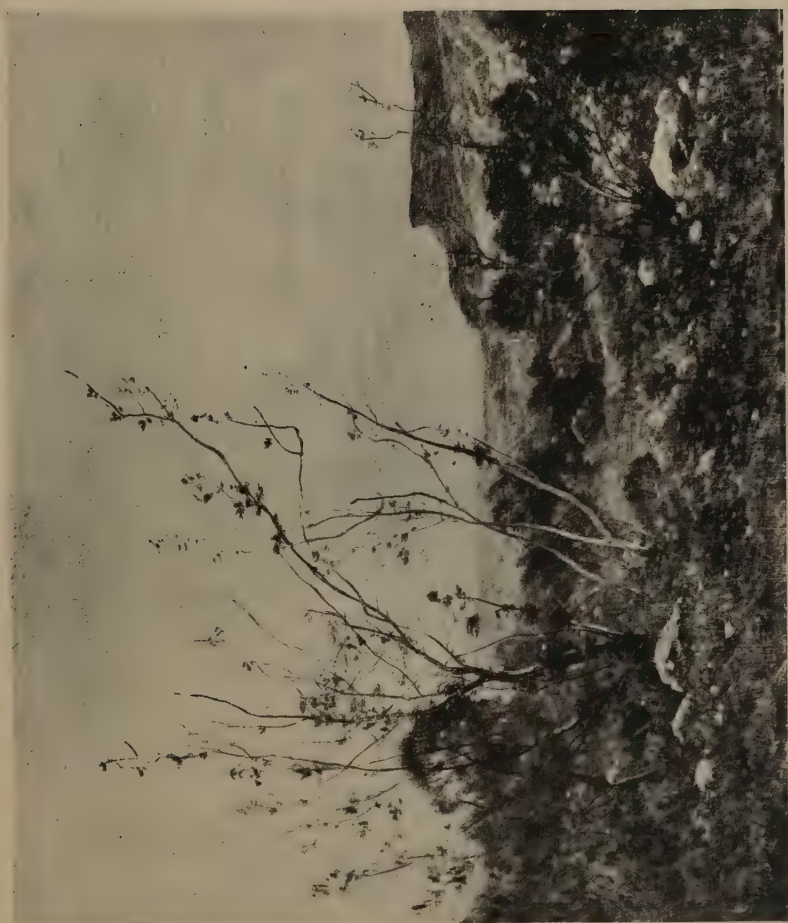
### 12—*HERRISON: EVENING*

*Height, 19 inches; length, 22 $\frac{3}{4}$  inches*

IN a foreground of grass, herbage and bowlders with a rocky eminence on the right are seen the thin, crooked branches of some small wind-blown trees on which remain a few brown leaves. The upper part of the branches is relieved against an evening sky of pale yellow-gray gradating into qualified blue in the upper portion and in the middle distance is a broad sweep of country bordered by low hills.

*Signed at the lower left: H. HARPIGNIES, and dated '93.*

*Purchased from Messrs. Arthur Tooth & Sons.*



JEAN JACQUES HENNER

FRENCH: 1829—1905

13—*TÊTE ROUGE*

*Height, 25 inches; width, 18 inches*

A HALF-LENGTH standing figure of a young woman in full face view. Her auburn hair falls in heavy masses over her shoulders and her neck and chest as well as her right arm, by her side, are bare. Cherry-red drapery clothes her body and light brilliantly illumines her face and bust. Dark background.

*Signed at the upper left: J. J. HENNER.*

*Purchased from Messrs. Arthur Tooth & Sons.*





## JOSEF ISRAELS

DUTCH: 1824—1911

### 14—A COTTAGE MADONNA

(Panel)

*Height, 22 $\frac{3}{4}$  inches; width, 17 $\frac{1}{2}$  inches*

A YOUNG Dutch peasant girl, wearing gray bodice, blue skirt, black apron and white cap, stands in the doorway of a cottage, her knitting in hand, as she looks out facing the spectator, with an expression of interest, as if someone were approaching. On the left of the doorway is a vine with pink blossoms and on the right hangs a basket and fishnet.

*Signed at the lower right: JOSEF ISRAELS.*

*Purchased from the late Henry Reinhardt, New York.*



JEAN CHARLES CAZIN

FRENCH: 1841—1901

15—A *FRENCH FARM: EARLY EVENING*

*Height, 20 inches; length, 24 inches*

A GROUP of farm buildings, including a dwelling and a stone tower, occupies the central portion of the picture and a highway passing at left and level fields on the roadside complete the setting. The early evening sky shows rosy tints near the horizon where the crescent moon is setting and is gradated into attenuated blue above. The restful sentiment of the countryside at the close of day is poetically realized.

*Signed at the lower left: J. C. CAZIN.*

*Purchased from Messrs. Scott & Fowles, New York.*





JACOB MARIS

DUTCH: 1837—1899

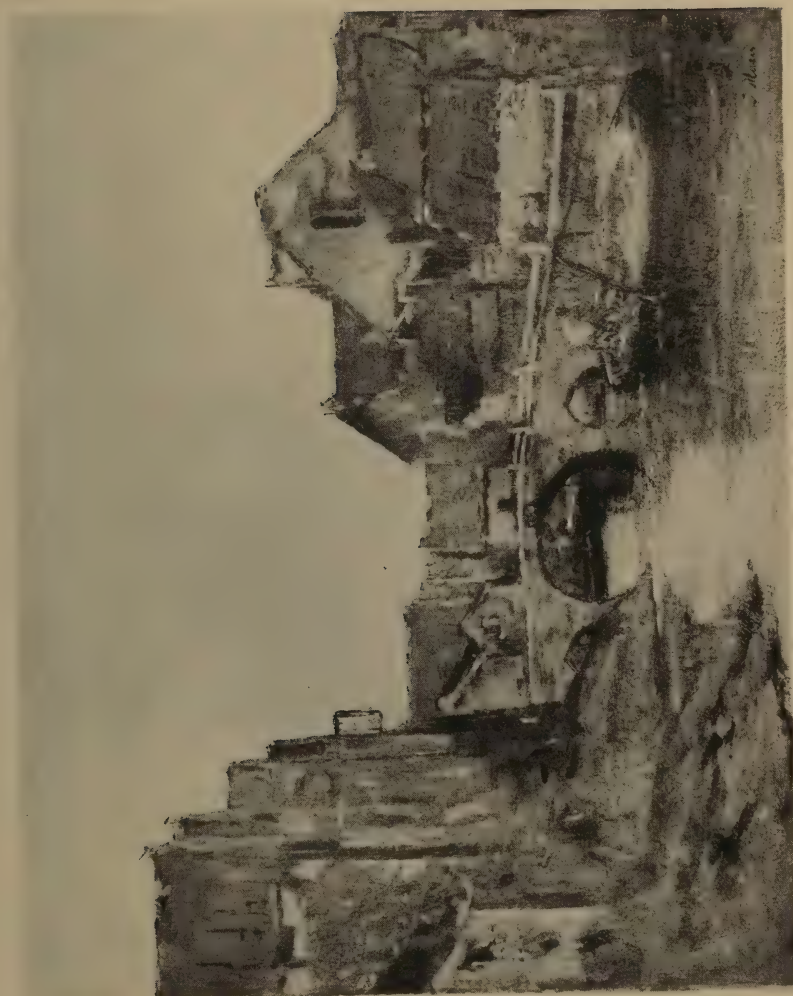
16—*A BIT OF AMSTERDAM*

*Height, 22½ inches; length, 28 inches*

A TORTUOUS canal winds its way from the foreground through closely standing red-roofed houses and is crossed by a bridge. On the right is a man in a skiff. The scene conveys the impression of its being in some densely populated quarter of Amsterdam. Over all is a sky of gray and white clouds, finely modelled in subtle tints.

*Signed at the lower right: J. MARIS.*

*Purchased from Messrs. Arthur Tooth & Sons.*



JULES DUPRÉ

FRENCH: 1812—1889

17—*MARINE: EVENING*

*Height, 10 $\frac{1}{4}$  inches; length, 14 inches*

OVER the gray-green waters of the sea rises an evening sky with clouds of rosy tint filling the lower portion where the sun is seen nearing the horizon. In the left foreground a fishing vessel is scudding along before a light wind and another sail appears in the distance.

*Signed at the lower right: J. DUPRÉ.*

*Purchased from Messrs. Arthur Tooth & Sons.*





## JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

### 18—*THE MUSHROOM GATHERERS*

*Height, 15 inches; length, 18 inches*

A DELIGHTFUL landscape by the great master depicting with cool gray subtlety a stretch of fields in the foreground with a pool and, at the right, a group of trees where a peasant woman is standing with her baby in her arms. Beyond appear the edge of a wood, low-lying hills and the indication of a river. In the central foreground two peasant women are seen, one on her knees and bending over, the other standing, engaged in gathering mushrooms. A morning sky composed of rarely delicate gray clouds accented with notes of white and with spaces of blue completes the picture.

*Signed at the lower left: COROT.*

*Purchased from Messrs. Arthur Tooth & Sons.*



JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

19—*BERGÈRE AUPRÈS D'UNE SAULE*  
*SUR LE BORD D'UNE RIVIÈRE*

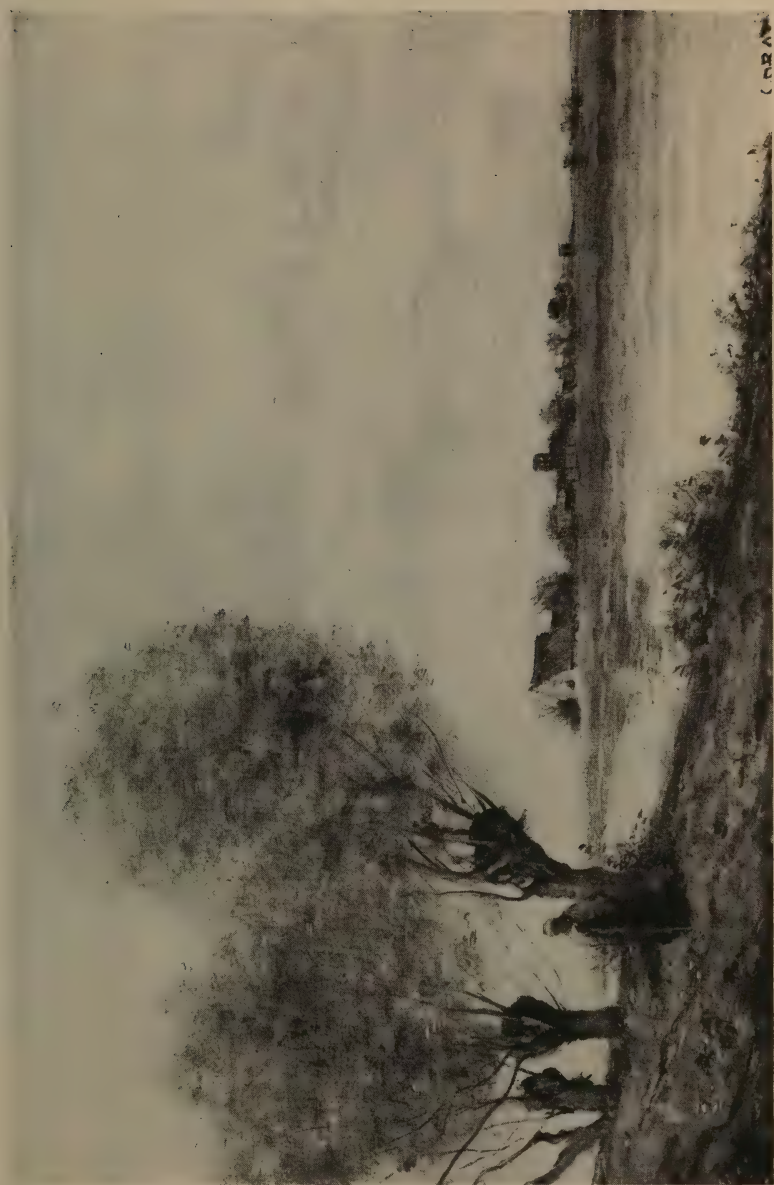
*Height, 14 $\frac{1}{4}$  inches; length, 21 $\frac{3}{4}$  inches*

THE green bank of a river, with pollard willows, and a peasant woman leaning on her staff, occupies the left foreground and the river flowing from the right foreground passes into the distance. On its opposite shore, in the middle distance, the houses and church tower of a village are seen. Overhead is a sky of delicate grays and white with spaces of blue.

*Signed at the lower right: COROT.*

*Illustrated and described in Robaut's "Work of Corot," Vol. III, page 186, No. 1750.*

*Purchased from Messrs. Scott & Fowles, New York.*





NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

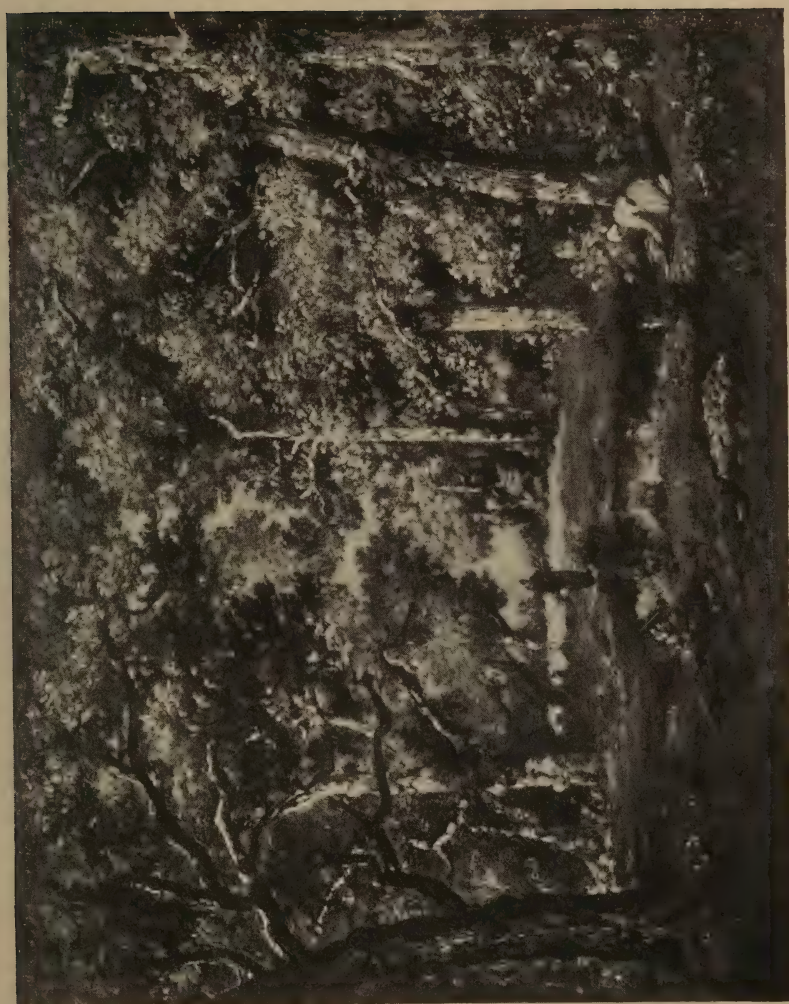
20—*IN THE FOREST OF FONTAINEBLEAU*

*Height, 17 inches; length, 22 inches*

AN open space in the forest, with a pool in the foreground, lies in the shade of great trees which, rising at both left and right, reach up to the top of the picture. Sunlight gleams on the foliage on the right and blue sky and white clouds appear through the distant branches. A woman, with white blouse and red skirt, kneels beside a pool in the right foreground and another peasant woman is seen approaching.

*Signed at the lower left: N. DIAZ.*

*Purchased from Messrs. Scott & Fowles, New York.*



CHARLES ÉMILE JACQUE

FRENCH: 1813—1894

21—*LANDSCAPE AND SHEEP*

*Height, 32 inches; width, 26 inches*

ON the green grass under the branches of great oaks a flock of sheep is reposing and the shepherd, in blue smock, is lying down like his charges. In the middle distance, at right, is an arm of the sea with low-lying shores beyond backed by a sky of gray clouds.

*Signed at the lower left: CH. JACQUE.*

*Purchased from Messrs. Scott & Fowles, New York.*



JACOB MARIS

DUTCH: 1837—1899

22—A LEE SHORE

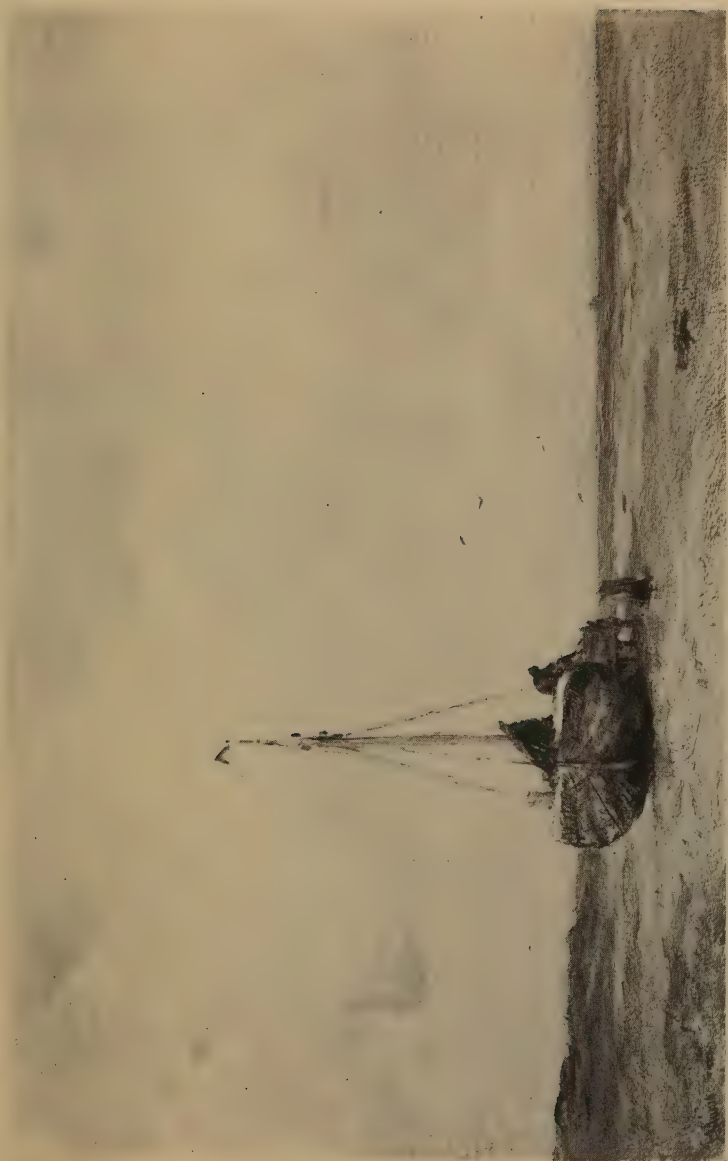
*Height,  $19\frac{3}{4}$  inches; length,  $31\frac{3}{4}$  inches*

IN the foreground is a beach with a broad-beamed fishing vessel drawn up on the sands. Beside it are a cart and some fisher folk at work. Beyond, the sea stretches away, and above the low horizon rises a fine sky of rolling clouds with spaces of atmospheric blue in the upper portion.

*Signed at the lower left: J. MARIS.*

*Purchased from Messrs. Arthur Tooth & Sons.*





## HENRI JOSEPH HARPIGNIES

FRENCH: 1819—1916

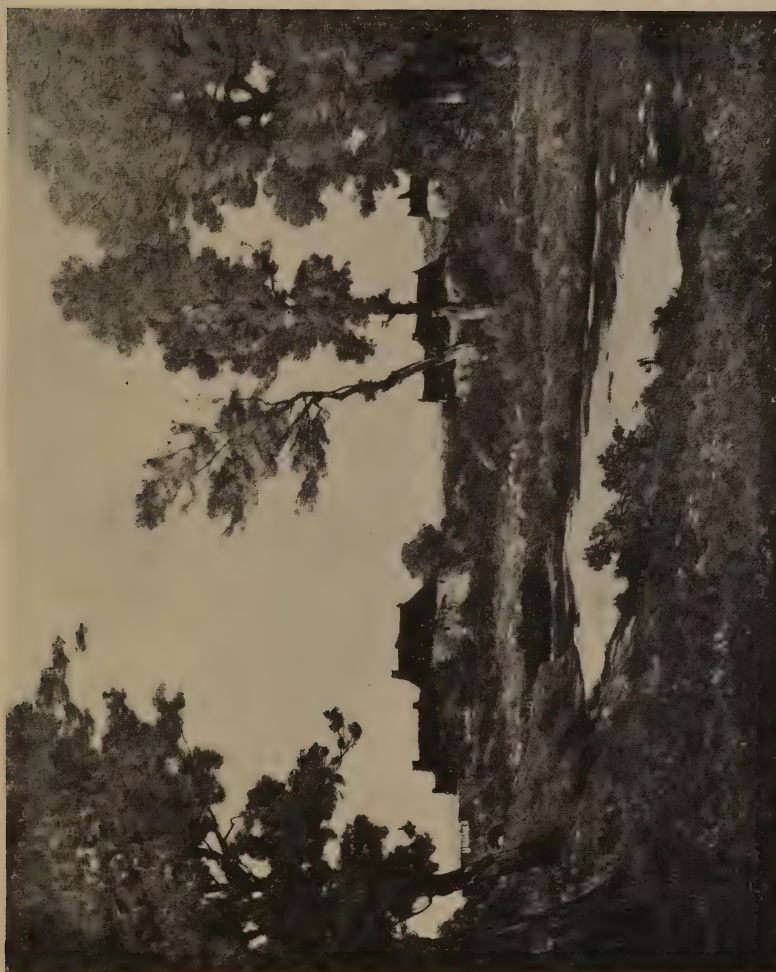
### 23—*THE POOL AT HERRISON*

*Height, 26 inches; length, 32½ inches*

A STREAM passing under a stone bridge at the left forms a pond in the green foreground meadows. On the bank, at left, trees rise to the top of the picture and in the middle distance, on the opposite shore of the pond, houses are seen amid trees and shrubbery. The summer morning sky, of most luminous quality, shows warm white at the horizon, with fine grays, and in the upper portion, light rarefied blue.

*Signed at the lower left: H. HARPIGNIES, and dated 1901.*

*Purchased from Messrs. Arthur Tooth & Sons.*



FRITS THAULOW

NORWEGIAN: 1847—1906

24—*A RIVER IN FRANCE*

*Height, 26 inches; length, 32 inches*

THE waters of a smoothly flowing river come into the foreground from around a point in the middle distance where hills rise to meet a sky of gray clouds. Trees in autumn foliage line the brink, and on the bank at right is a garden where a peasant is at work. At left is a brick wall indicating the boundary of a country estate.

*Signed at the lower left: FRITS THAULOW.*

*Purchased from Messrs. Scott & Fowles, New York.*





## JEAN CHARLES CAZIN

FRENCH: 1841—1901

### 25—*EVENING GLOW*

*Height, 32 inches; length, 39½ inches*

A PICTURE with delightful harmonies of gray accented by various subtle color notes. The foreground shows a village street with, at left, a piece of water where a stream is enclosed by stone walls and a street slopes downward between them so that horses and cattle may descend to drink. Some village people are sitting on the walls and houses lining the street stretch across the canvas. Overhead is a late afternoon sky of the more delicate grays with masses of cloud, pink tinged, high up on the left.

*Signed at the lower right: J. C. CAZIN.*

*Purchased from Messrs. Scott & Fowles, New York.*



ROSA BONHEUR

FRENCH: 1822—1899

26—*SPRING PLOWING*

*Height, 20 inches; length, 31½ inches*

A FRENCH farmer bending over the handles of his plow drawn by a yoke of tugging oxen as he turns the furrows in a stubble field. At the right, on the edge of the field, are three haystacks, and a flock of birds follows the plowman in quest of pickings in the freshly turned earth. Blue sky and effect of sunlight.

*Signed at the lower left: ROSA BONHEUR, and dated 1851.*

*Purchased from Messrs. Arthur Tooth & Sons.*



ALFRED EAST, R.A.

BRITISH: 1849—1913

27—*THE ROAD TO THE VILLAGE*

*Height, 32 inches; length, 39¾ inches*

A COUNTRY road leads from the left foreground to the white houses of an English village which appear in the middle distance. Through the right foreground a stream passes and on both sides of the roadway are tall trees in early autumn foliage. Through the leafy openings appears a gray sky and the whole presents a typical picture of rural England.

*Signed at the lower left: ALFRED EAST.*

*Purchased at exhibition held at the Carnegie Art Institute, Pittsburgh.*





E. A. POOLE

BRITISH: CONTEMPORARY

28—*LANDSCAPE WITH CATTLE AND SHEEP*

*Height, 24 inches; length, 36 inches*

IN pleasant English country, through a foreground of meadows with clumps of bushes, a stream flows over a stony bed and some cows and sheep are drinking or pasturing on the slopes. In the middle distance are rows of trees and, farther away, a line of hills under a sky of gray clouds.

*Signed at the lower left: E. A. POOLE, and dated 1900.*

*Purchased direct from the artist.*



C. WESTERBECK

DUTCH: 1845—1903

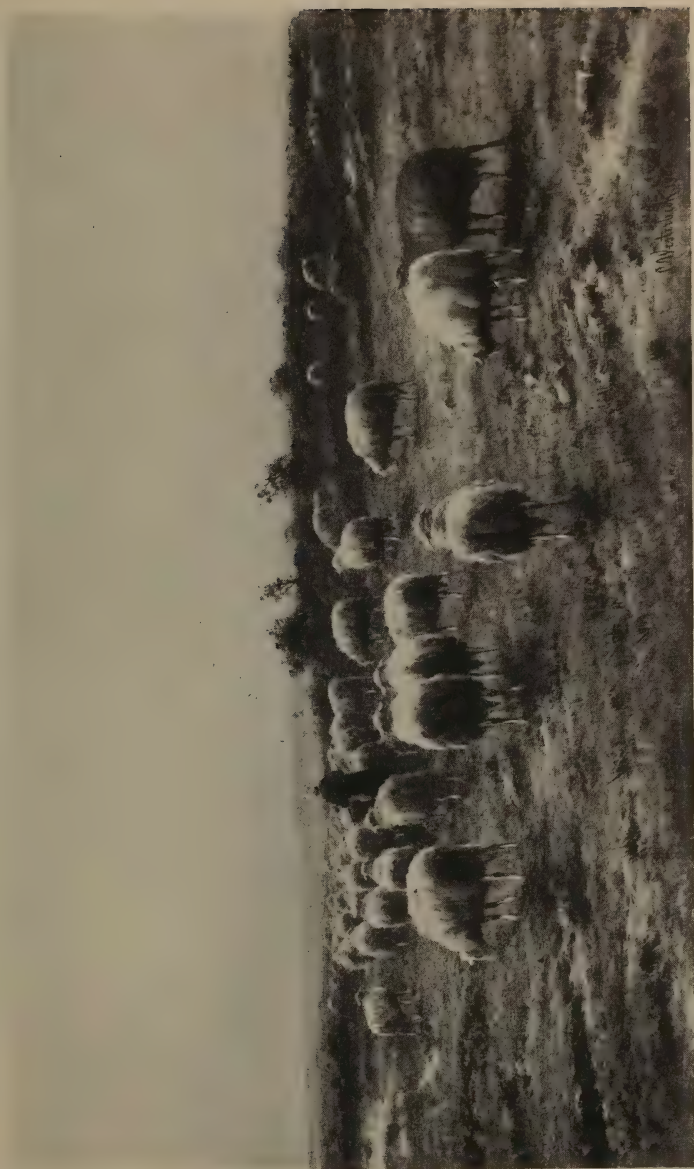
29—*IN THE HAARLEM MEADOWS*

*Height, 23¾ inches; length, 39½ inches*

IN the central foreground is seen a white-capped shepherdess surrounded by her sheep, which are moving slowly across the meadows in the environs of Haarlem toward the lowlands, which appear misty blue in the distance. The light of the morning sun is struggling through the cloudy sky and inundates the landscape with gentle radiance.

*Signed at the lower right: C. WESTERBECK, and dated 1900.*

*Purchased from Messrs. T. Kirkpatrick & Son, New York.*





CHARLES ÉMILE JACQUE

FRENCH: 1813—1894

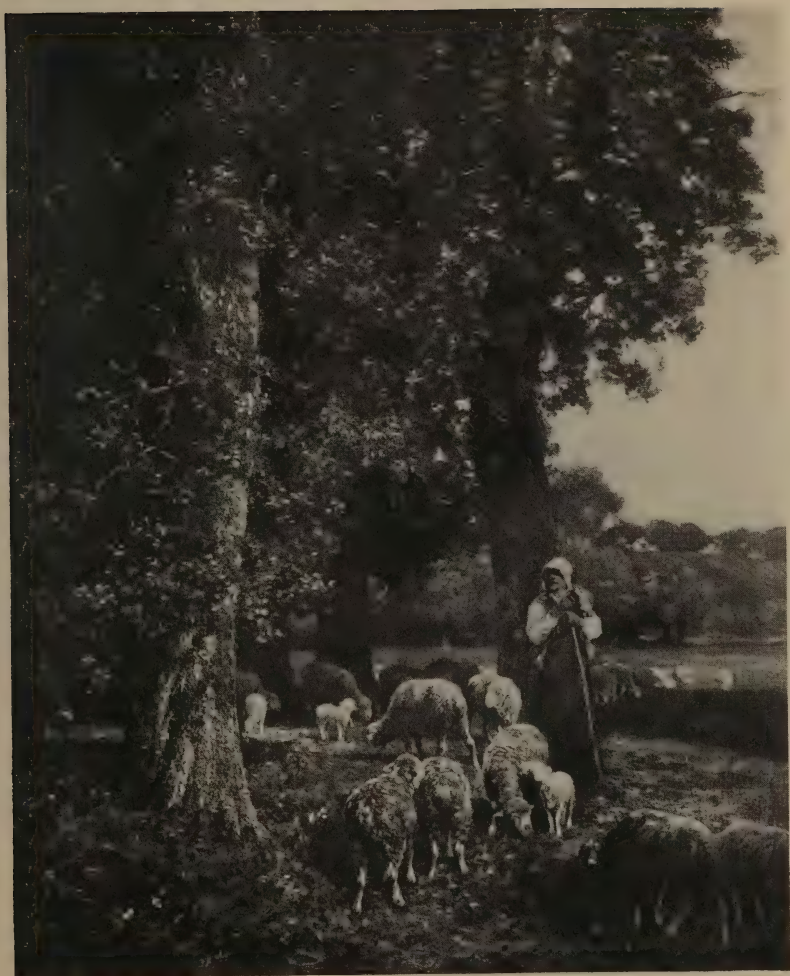
30—*THE YOUNG SHEPHERDESS*

*Height, 32¼ inches; width, 25¾ inches*

FROM foreground meadows of rich green grass rise the trunks of great trees whose green-covered branches reach high up to the top of the picture. In this pleasant spot a flock of sheep and lambs is pasturing under the watchful eye of the shepherdess who, with her hands resting on her staff, stands at the foot of one of the trees. Farther away, on the right, beyond level meadows where other sheep are feeding and the sheep dog is on duty, is a hillside with farm buildings and above is a space of sky.

*Signed at the lower left: CH. JACQUE.*

*Purchased from Messrs. Arthur Tooth & Sons.*



CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1817—1878

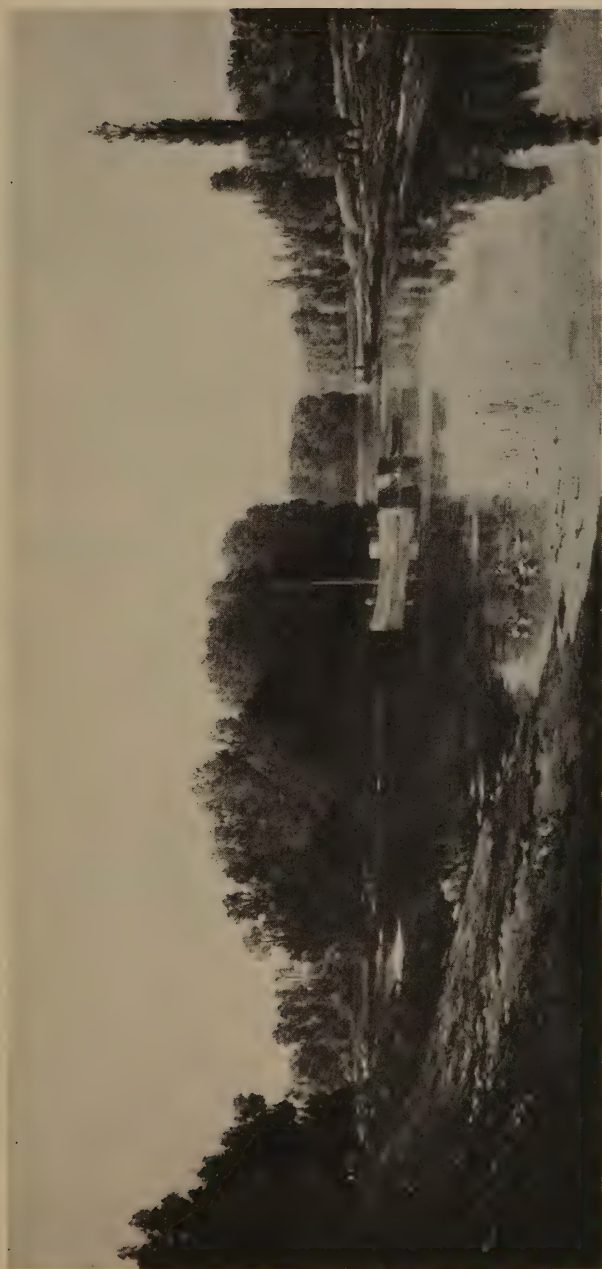
31—ON THE MARNE

*Height, 21 inches; length, 43 $\frac{3}{4}$  inches*

A NOTABLE Daubigny presenting many of the best and most characteristic features of his art. The river Marne, its waters spreading over the foreground to a sloping green bank at left, is bisected by a wooded island near which is a pair of slowly moving square built barges. On the right of the picture lie the farther shores, heavily wooded also, and receiving the gentle glow of the sunlight which falls from a fine summer sky of modified blue and warm-tinted clouds of white. The great masses of the composition in shadow and in sunlight are disposed in masterly fashion and produce a striking but most harmonious general effect.

*Signed at the lower left: DAUBIGNY.*

*Purchased from Messrs. Arthur Tooth & Sons.*



CHARLES ÉMILE JACQUE

FRENCH: 1813—1894

32—*THE FOREST PASTURAGE*

*Height, 29 inches; length, 39½ inches*

IN the immediate foreground a blue-clad shepherd has brought his flock of sheep down a slope to drink at a stream. On the slopes, at the right, is a group of trees while, at left, the country stretches away to a town in the distance. The high sky shows the last of a shower drifting off, at left, and clearing weather is indicated by the white cloud masses and space of blue above the treetops.

*Signed at the lower right: CH. JACQUE.*

*From Messrs. Scott & Fowles, New York, and Boussod, Valadon et Cie., Paris.*





JOSEPH CLAUDE BAIL

FRENCH: 1862—

33—*THE GOSSIPS*

*Height, 39½ inches; width, 32 inches*

A FRENCH interior with a group of two figures. One, a tall young woman with écreu blouse, long white apron and white cap, has set a brass vessel she has been carrying on the floor and has stopped in a doorway to talk with another, similarly clad, who is seated and is busily engaged in crocheting. A water color hangs on the gray-green wall at the upper right and at left there is a view through several rooms.

*Signed at the lower left: JOSEPH BAIL.*

*Purchased from Messrs. Arthur Tooth & Sons.*



JAN V. CHELMINSKI

POLISH: 1851—

34—*NAPOLEON IN RUSSIA*

*Height, 23 $\frac{1}{4}$  inches; length, 40 $\frac{1}{2}$  inches*

A MILITARY picture of Napoleon's campaign. The Emperor is seen, with two of his officers, in an open front carriage drawn by four gray horses with postilions. The vehicle, coming over the snow-covered road into the foreground, is preceded by an officer on horseback who raises his arm in a directing gesture and by two hussars riding ahead. A train of mounted officers follows in the wake of the Emperor's coach. The wintry landscape shows an early evening sunset sky.

*Signed at the lower right: JAN V. CHELMINSKI.*

*Purchased from Messrs. M. Knoedler & Co., New York.*





## JEHAN GEORGES VIBERT

FRENCH: 1840—1902

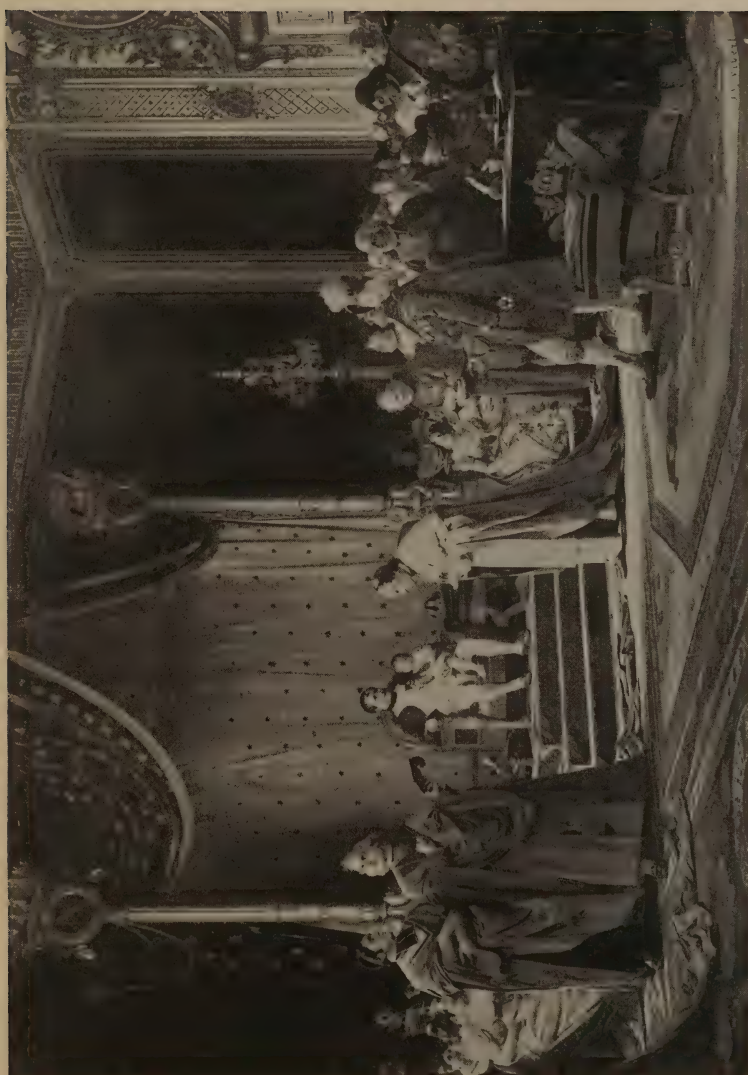
### 35—*THE KING OF ROME*

*Height, 32½ inches; length, 47 inches*

A COMPOSITION of some thirty personages with various tints of red predominating in the color scheme. On a platform, seated in a gold arm-chair, is the Emperor with his little son, the King of Rome, counted as Napoleon II of the dynasty, on his knee, and a cardinal in sumptuous robes is passing before him with head inclined. Back of the cardinal, at right, are several other princes of the Church and a host of officials and accredited visitors. At left, two high Church dignitaries are standing and in the foreground, on both sides of the throne, are groups of ladies seated. Impressive in composition and marked in every part by the fine technical skill of the artist.

*Signed at the lower right: J. G. VIBERT.*

*Purchased from Messrs. Arthur Tooth & Sons.*



## ADOLF SCHREYER

GERMAN: 1828—1899

### 36—*BEDOUINS ON THE MARCH: EVENING*

*Height, 24 inches; length, 43¾ inches*

A PARTY of Arab chieftains, all mounted on fine horses, are traversing a North African plateau in the late afternoon. Riding somewhat ahead of the others as they come forward in the picture is one whose attitude in the saddle, his garments of crimson and white and his black charger with rich trappings make of him an impressive figure. The sky of the landscape setting shows clouds tinged with yellow-pink by the last rays of the sun.

*Signed at the lower right: AD. SCHREYER.*

*Purchased from Messrs. Arthur Tooth & Sons.*



LÉON AUGUSTIN LHERMITTE

FRENCH: 1841—

37—*THE HARVESTERS' MID-DAY MEAL*

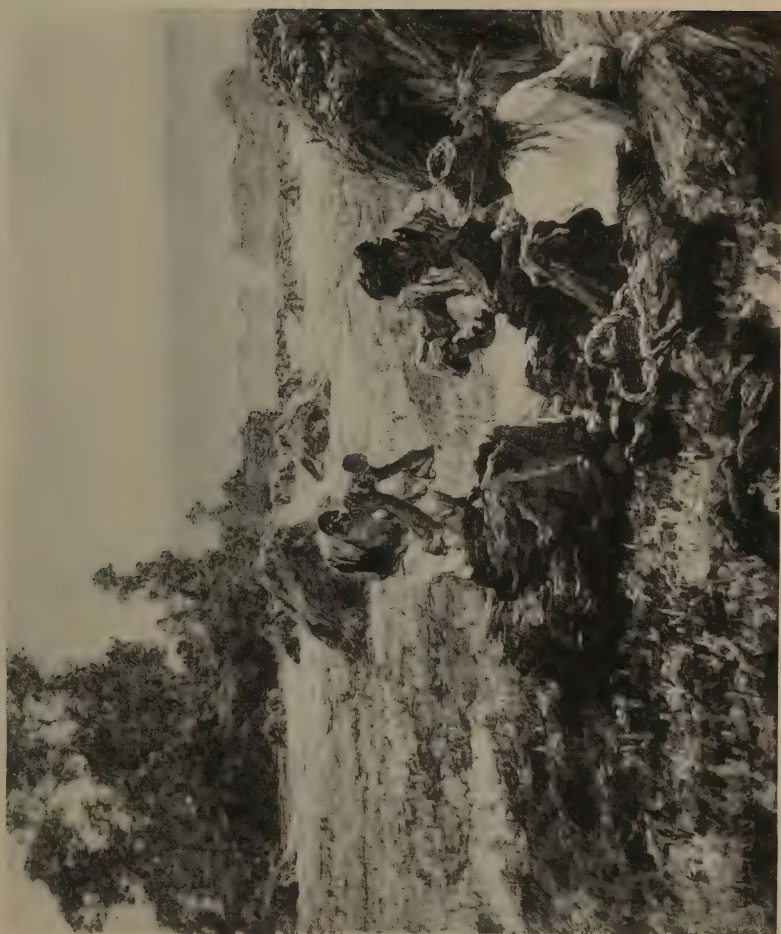
*Height, 37½ inches; length, 43 inches*

THREE harvesters, two men and a woman, are grouped beside a shock of wheat sheaves in the foreground and are enjoying their simple noonday meal in the field. One of the men is cutting a loaf and the young woman, sitting on a sheaf, is drinking from the earthen jar which she holds up with both hands. In the middle distance the field is bordered by trees and beyond is a range of purple hills. A flock of birds wings its way from the trees, dotting the summer sky of faint blue and white.

*Signed at the lower right: L. LHERMITTE, and dated 1902.*

*Purchased from Messrs. Arthur Tooth & Sons.*





ANTON MAUVE

DUTCH: 1838—1888

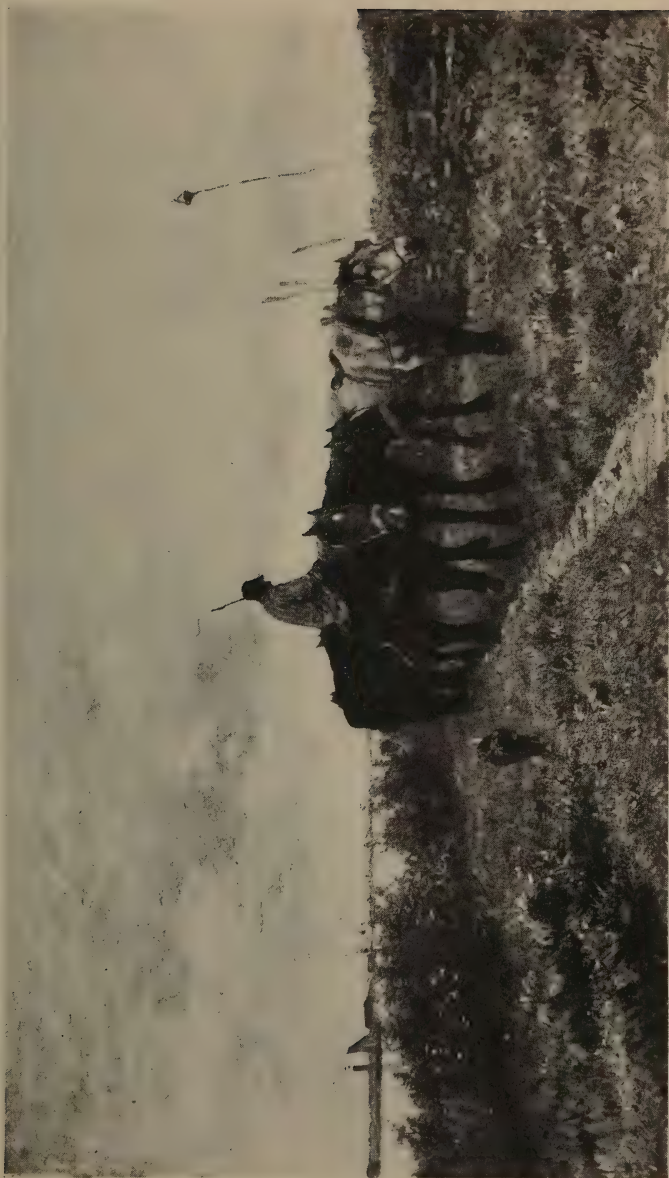
38—*THE TOW PATH*

*Height, 27 inches; length, 47½ inches*

FIVE Dutch work horses which are probably used for towing barges on the canal which, partly obscured by bushes on the bank, is seen at left, are slowly advancing over a green meadow lane into the foreground, one of them ridden side fashion by a peasant driver. A dog trots along beside them and overhead is a wind-swept sky of gray and white clouds with spaces of blue.

*Signed at the lower right: A. MAUVE.*

*Purchased from Messrs. Arthur Tooth & Sons.*



## ÉMILE VAN MARCKE

FRENCH: 1827—1890

### 39—*PASTURAGE*

*Height, 35½ inches; length, 47½ inches*

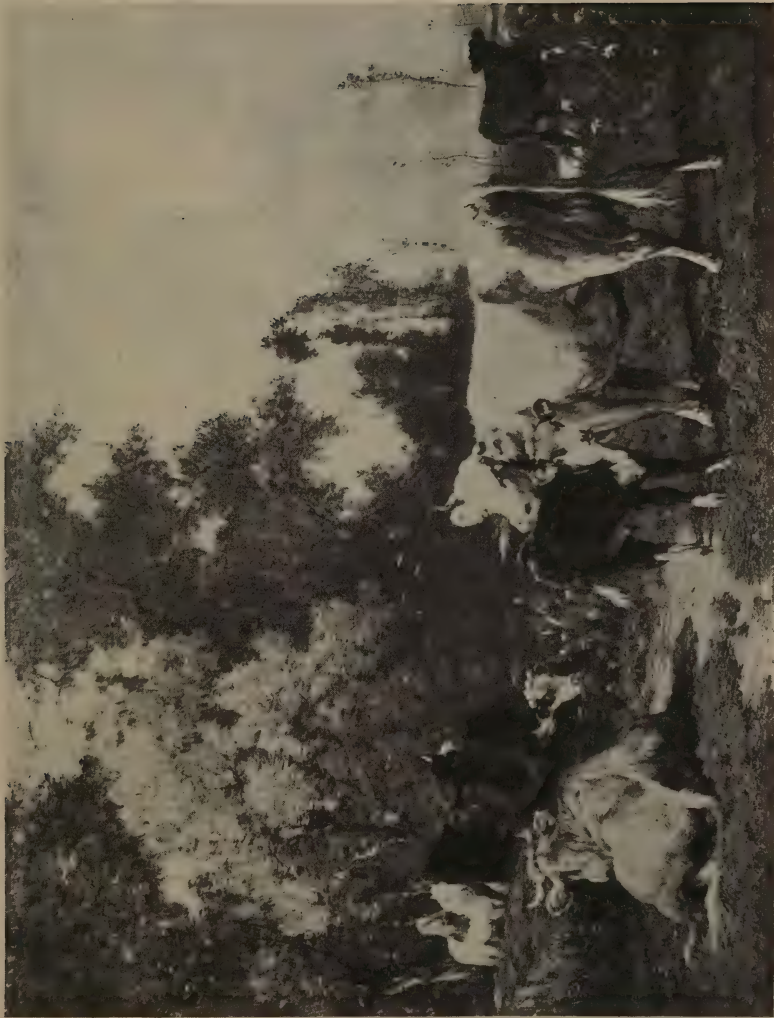
A notable example of this master's favorite subject and of the highest artistic quality

A GROUP of cows in a pasture in the foreground, a white one with her black bull calf at her side forming the central point of interest and balanced in the color scheme by a fawn colored one lying down, at left. Great trees in summer foliage occupy the left of the picture and a woman in blue on a white horse is there seen emerging from the shade. On the right is a high sky of broken clouds and blue.

*Signed at the lower right: EM. VAN MARCKE.*

*Purchased from Messrs. Arthur Tooth & Sons.*







FÉLIX FRANCOIS ZIEM

FRENCH: 1821—1911

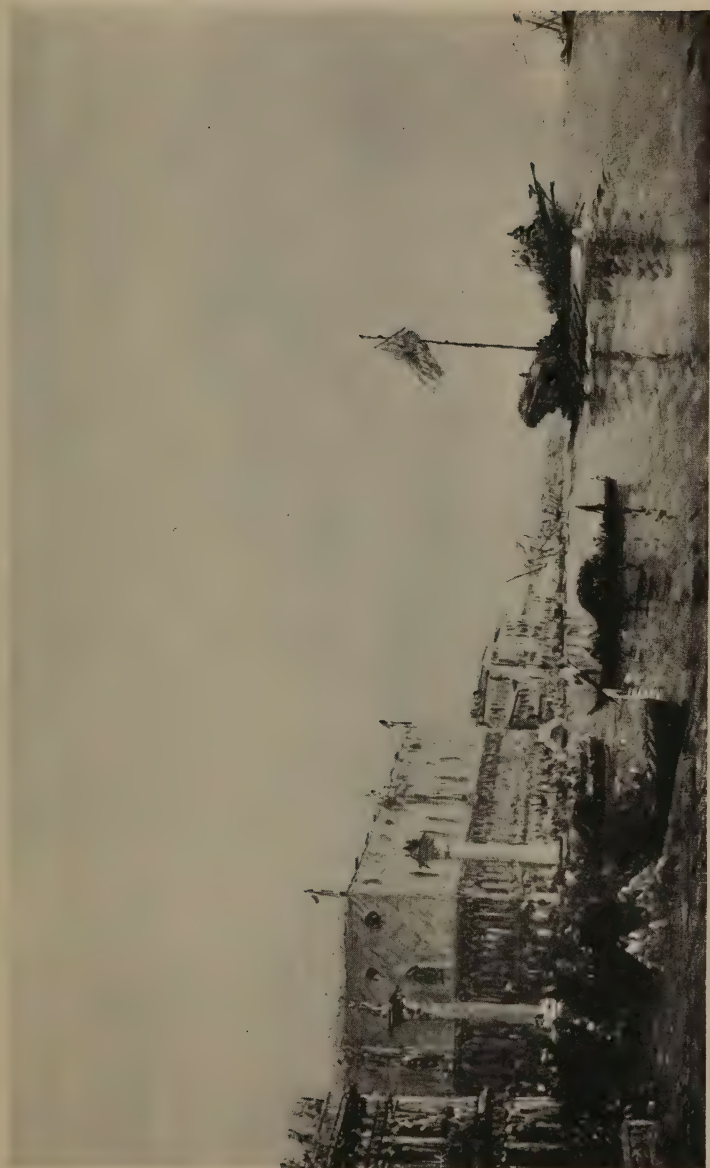
40—*FÊTE DAY: VENICE*

*Height, 27 inches; length, 44½ inches*

THE palace of the Doges and the quays with groups of figures in costumes of many colors are on the left while the blue waters of the Adriatic fill the right foreground. Gondolas are putting out from shore to a high-pooped vessel with a large pink gonfalon aboard of which salutes are being fired. High over all rises a sky of blue.

*Signed at the lower left: ZIEM.*

*Purchased from Messrs. Arthur Tooth & Sons.*



THOMAS FAED, R.A.

BRITISH: 1826—1900

41—*HOMELESS*

*Height, 46 $\frac{1}{4}$  inches; width, 34 $\frac{1}{4}$  inches*

A LITTLE London street boy whose broom shows that he is a crossing sweeper has taken refuge at night in the porch of a business building and leaning against a pillar has gone to sleep. In the street, at left, a policeman stands near a lamp post and a star twinkles in the sky above the roofs. The lad in his tattered clothing is a pathetic figure sympathetically portrayed by a popular English painter of Victorian days.

*Signed at the lower left center: THOMAS FAED, and dated 1869.*

*Exhibited at the Royal Academy, London, 1869.*

*Purchased from Messrs. Scott & Fowles, New York.*



## DANIEL RIDGWAY KNIGHT

AMERICAN: 1845—

### 42—*FRENCH FISHER GIRL*

*Height, 46 $\frac{1}{4}$  inches; width, 35 $\frac{1}{4}$  inches*

ON a beach of sand at low tide on the Normandy coast a comely young woman of the French fisherfolk is standing in side view, her left hand raised to shade her eyes as she looks upward to the sky. Two empty baskets of rough wicker work are slung over her shoulders and she seems to be one of a party of clam gatherers, some of whom are seen digging on the beach farther away. At left is the shore line of cliffs with houses crowning them and in the distance, at right, is a glimpse of the ocean. A luminous, atmospheric sky of gray and white with spaces of blue is in harmony with the color scheme of the lower part of the picture in which the figure of the fisher girl stands out in effective relief.

*Signed at the lower left: RIDGWAY KNIGHT, and dated, PARIS, 1888.*

*Purchased from Messrs. J. J. Gillespie & Co., Pittsburgh, Pa.*





WILLIAM ADOLPHE BOUGUEREAU

FRENCH: 1825—1905

43—*THE MOTHER*

*Height, 61 inches; width, 31 $\frac{3}{4}$  inches*

A GROUP in full face view composed of a young woman of the brunette type, with costume drapery of blue and purple, seated on the steps of a terrace and holding on her lap her nude, fair-haired boy child. Background of foliage.

*Signed at the lower right: W. BOUGUEREAU, and dated 1901.*

*Purchased from Messrs. M. Knoedler & Co., New York.*



PETER GRAHAM

BRITISH: 1836—1921

44—*A SPATE IN THE HIGHLANDS*

*Height, 52½ inches; width, 39 inches*

A LANDSCAPE in the Highlands of Scotland with hillsides enveloped in misty clouds, a stream rushing over a rocky bed in the left foreground and on the right some rough-coated, long-horned cattle advancing through the valley. In the upper part of the gray sky is a space of blue.

*Signed at the lower right: PETER GRAHAM, and dated 1895.*

*Purchased from Messrs. Arthur Tooth & Sons.*







**LIST OF ARTISTS REPRESENTED  
AND THEIR WORKS**



# LIST OF ARTISTS REPRESENTED AND THEIR WORKS

	CATALOGUE NUMBER
BAIL, JOSEPH CLAUDE The Gossips	33
BONHEUR, ROSA Spring Plowing	26
BOUDIN, EUGÈNE The Basin at Hâvre	11
BOUGUEREAU, WILLIAM ADOLPHE The Mother	43
CAZIN, JEAN CHARLES The Path through the Fields	10
A French Farm: Early Evening	15
Evening Glow	25
CHELMINSKI, JAN V. Napoleon in Russia	34
COROT, JEAN BAPISTE CAMILLE The Mushroom Gatherers	18
Bergère auprès d'une Saule sur le Bord d'une Rivière	19

DAUBIGNY, CHARLES FRANÇOIS	
On the Marne	31
DIAZ DE LA PEÑA, NARCISSE VIRGILE	
In the Forest of Fontainebleau	20
DOMINGO Y MARQUEZ, FRANCISCO	
The Cavaliers	4
DUPRÉ, JULES	
Marine: Evening	17
EAST, ALFRED, <i>R.A.</i>	
The Road to the Village	27
FAED, THOMAS, <i>R.A.</i>	
Homeless	41
GRAHAM, PETER, <i>R.A.</i>	
A Spate in the Highlands	44
HARPIGNIES, HENRI JOSEPH	
Herrison: Evening	12
The Pool at Herrison	23
HENNER, JEAN JACQUES	
Tête Rouge	13
INNESS, GEORGE, <i>N.A.</i>	
Summer: Sunshine and Shadow	7
Light Triumphant	8
ISRAELS, JOSEF	
A Cottage Madonna	14



## JACQUE, CHARLES ÉMILE

Landscape and Sheep	21
The Young Shepherdess	30
The Forest Pasturage	32

## KNIGHT, DANIEL RIDGWAY

French Fisher Girl	42
--------------------	----

## LHERMITTE, LÉON AUGUSTIN

The Harvesters' Mid-day Meal	37
------------------------------	----

## MARIS, JACOB

A Bit of Amsterdam	16
A Lee Shore	22

## MAUVE, ANTON

The Tow Path	38
--------------	----

## POOLE, E. A.

Landscape with Cattle and Sheep	28
---------------------------------	----

## RICO, MARTIN

A Canal Scene in Venice	1
-------------------------	---

## SCHREYER, ADOLF

The Chief	5
Bedouins on the March: Evening	36

## THAULOW, FRITS

A River in France	24
-------------------	----

TURNER, JOSEPH MALLORD WILLIAM, *R.A.*

Glencoe	3
---------	---

	CATALOGUE NUMBER
VAN MARCKE, ÉMILE Pasturage	39
VIBERT, JEHAN GEORGES The King of Rome	35
WEISSENBRUCH, J. H. Coast of Zeeland	2
WESTERBECK, C. In the Haarlem Meadows	29
WYANT, ALEXANDER H., N.A. The Golden Hour	6
ZIEM, FÉLIX FRANÇOIS The Grand Canal, Venice Fête Day: Venice	9 40

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